

# The New Amberola GRAPHIC



PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

37

50¢

SUMMER, 1981

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Summer, 1981

# The New Amberola Graphic

Issue No. 37  
(Vol. X, No. 1)

Published by  
The New Amberola Phonograph Co.  
37 Caledonia Street  
St. Johnsbury, Vermont 05819

Editor: Martin Bryan

Subscription Rate: \$4.00 for eight issues (two years)

Advertising Rates\*: Display, \$2.00 per box - see below  
Classified, .02 per word

Business Cards, 75¢ per insertion

\*Any advertisement may be run in four consecutive issues for the same rate as three.

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Back Issues: 1—4 (available as a single issue only)	\$1.00
5 through 15, ea.	.25
16 through 25, ea.	.30
26 through 29, ea.	.35
30 through 36, ea.	.50

Add 35¢ postage for single issues; 69¢ for two, 70¢ for three, 92¢ for four or five. The complete run, numbers 1 through 36, is \$11.65 postpaid.

THE NEW AMBEROLA GRAPHIC  
(ISSN 0028-4181)

Second class postage paid at St. Johnsbury, VT Post Office 05819. Published 4 times a year (January, April, July and October) by the New Amberola Phonograph Company, 37 Caledonia St., St. Johnsbury, VT 05819.

Postmaster: Send address changes to:  
The New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819.

Subscription Rate:  
2 Years (8 issues).....\$4.00

## Editor's Notes

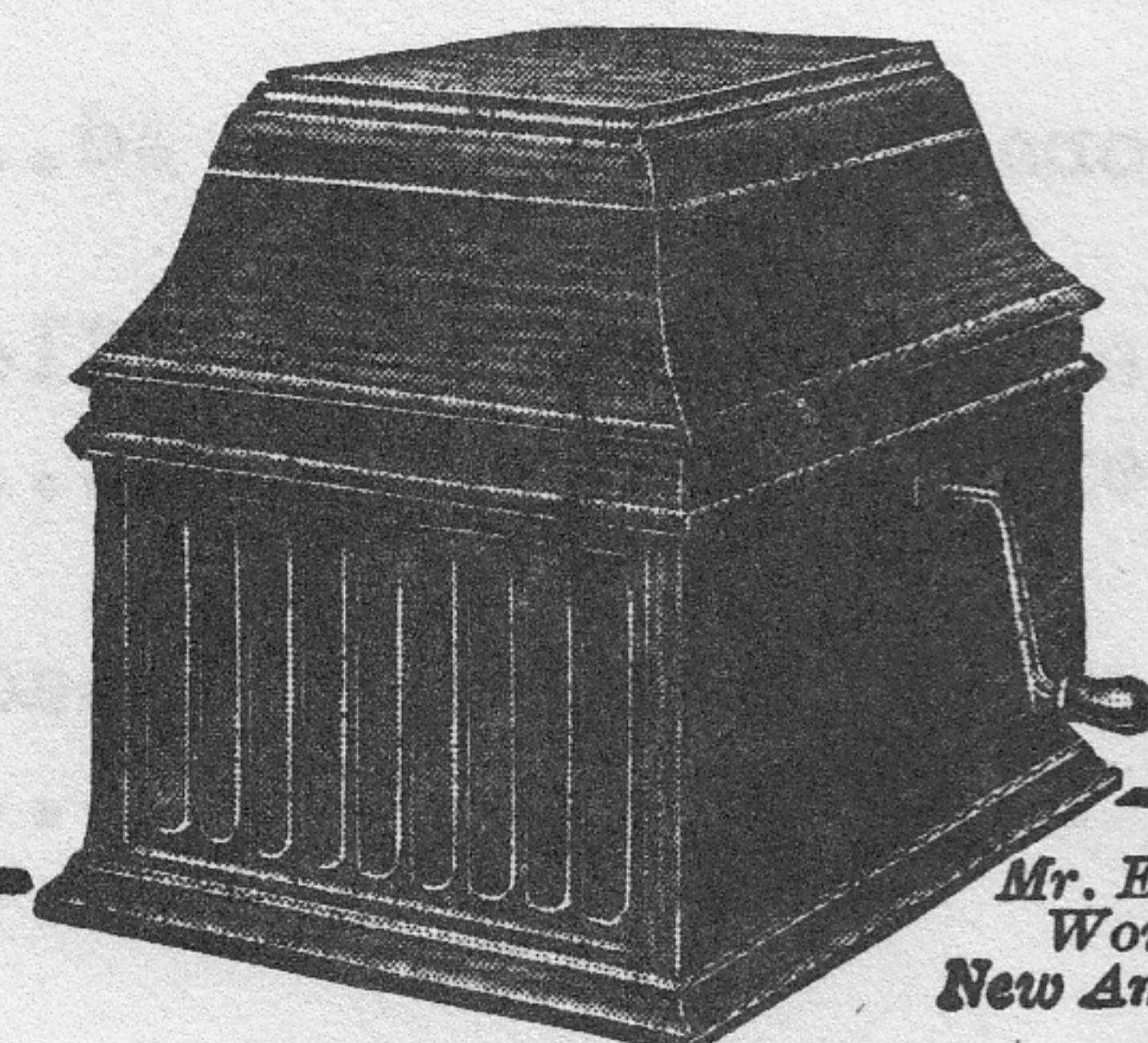
It hardly seems possible that we're beginning our tenth volume with this issue! I would like to give special thanks to those readers who have stuck with us over the past decade, helping us grow and (I hope) improve.

With this issue we welcome Allen Debus, recognized authority on the recordings and biographies of stage personalities of bygone years. His article in this issue is in response to a request made by reader Dolores Stender for more information on her favorite artist, Irene Franklin.

Even though this issue is a bit larger, I apologize to the Carson Robison fans who have not had the C.R. discography in recent issues. This series will be resumed in the next issue.

I hope you've all had a good summer, even if you didn't find that elusive Opera!—M.F.B.

from Popular Mechanics



Mr. Edison's  
Wonderful  
New Amberola

**Only \$100  
and After Trial**

Keep the New Edison Amberola—Edison's great phonograph with the diamond stylus—and your choice of records, for only \$1.00. Pay balance at rate of only a few cents a day. Free trial in your own home before you decide to buy. Nothing down. Write for our New Edison Book and pictures, free. F. K. BABSON, Edison Phonograph Dists., 1195 Edison Block, Chicago, Ill

"Mention The Graphic—It identifies you"

MAY, 1919

In lieu of a National Music Lovers instalment in this issue, we offer a rare ad supplied by reader Walt Mitchell of Oriskany, N.Y. Walt wasn't sure what magazine it came from, but says it could have been a National Geographic or one of similar size. It advertises the very first set of N.M.L. records which were detailed in our issue no. 15 back in the fall of 1975. All large lettering is in bright red, but unfortunately our budget will not permit two-color printing! The original ad was undated and badly stained and spotted, but nevertheless worth reproducing. Can any of our readers supply other NML or New Phonic ads which have not yet appeared in the GRAPHIC?

# 16

## Old Time Favorite Songs



### on Eight Double Disc-Full Size 10 Inch Records

**In the Gloaming**  
**Auld Lang Syne**  
**Ben Bolt**  
**Old Black Joe**  
**Love's Old Sweet Song**  
**Kathleen Mavourneen**  
**Comin' Through The Rye**  
**My Old Kentucky Home**

**Old Folks at Home**  
**Home Sweet Home**  
**Sweet and Low**  
**Lullaby (Eganle)**  
**Nearer My God To Thee**  
**Annie Laurie**  
**Last Rose of Summer**  
**Schubert's Serenade**

# \$2<sup>98</sup> For All

## Sensational Bargain!

Yes, all sixteen of these wonderful old time melodies for only \$2.98. The entire collection is yours for this amazingly small sum. These sixteen selections—the sweetest songs ever known—are on eight double-face, full 10-inch records, GUARANTEED equal to any phonograph records made, regardless of price. Try them 10 days in your own home and judge for yourself. **Can be played on any phonograph.** Never before such an offer! Here are the songs that never grow old, the favorite ballads that touch every heart, the music that should be in EVERY HOME. All brand new records; vocal selections by famous soloists, trios, quartettes, instrumental pieces; full orchestra accompaniments.

## Send No Money!

All 16 selections sent to you for 10 days' trial. Return them if you are not delighted with the superb music, or if these records are not equal in **every respect** to any records made. You do not risk a penny. Send no money now. Just mail the coupon or write. Pay postman only \$2.98 plus postage on arrival. Money back at once absolutely guaranteed if you want it. Mail coupon quick before you miss this astounding offer.

**National Music Lovers, Inc.**

Dept. 1794

354 Fourth Avenue

New York City

**National Music Lovers, Inc.**  
**Dept. 1794, 354 Fourth Ave.**  
**New York City**

Send me for 10 Days' trial your collection of 16 Old Time Favorite Songs, on eight double-face, ten-inch records, guaranteed equal to any records made. I am sending no money, but will pay the postman only \$2.98 plus postage on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectations, I reserve the right to return them any time within 10 days and you will refund my money.

Name .....

Address .....

City ..... State .....

# IRENE FRANKLIN,

## VAUDEVILLE HEADLINER

by Allen G. Debus

When Irene Franklin died, on June 16, 1941, she thought that she had been totally forgotten by the public. Only a week earlier she had written to Louis Sobol of the New York Journal-American:

Irene Franklin speaking. Perhaps you remember her. She wrote and sang "Red Head." She was born on June 13, Friday, and her name is spelled with 13 letters. Now another Friday, June 13, is near. Do you think anyone remembers or cares?

Today there remains some question about her date of birth. Both June 12th and June 13th are given and while the Variety obituary stated that she was only fifty-seven at the time of her death, Who's Who in the Theater gives the year 1876. I am inclined to accept the earlier date since she was already well known in vaudeville in the nineties.

Irene Franklin was in Show Business for virtually all of her life. Her parents were stock company performers and at the age of six months she was carried on stage in a melodrama, "Hearts of Oak." After losing both parents as a teenager she supported herself as well as she could in variety. Tony Pastor used her as a substitute act on occasion and it was during one of these performances that Burton Green saw her act. Previously the pit pianist at Pastor's Theater, Green had come to see the show this evening. In Once Upon a Stage (1974), Charles and Louise Samuels relate that

Tony Pastor introduced them and Green told Irene what was wrong with her act. He said he liked her work but she was not getting over as she should because the house piano player was playing her numbers exactly the way he played for everybody else. 'You're special,' he told Irene, 'and the songs you sing should have special arrangements.'

At the next show that evening he took the place of the pit pianist--it was before the day when single singers carried their own accompanists with them--and played her numbers as he thought they should be played. Irene relaxed and the applause that greeted her was encouragingly enthusiastic.

He watched her work at other theatres and finally told her, 'What you must have, Irene, is an accompanist with intuition. You never sing the same song the same way twice in a row. You'll never get anywhere until you find a piano player who can sense your mood each night, and be able to anticipate your approach at that show.'

'I've found the man,' she told him. 'It's you.'

Green was married, but his wife was enthusiastic about his partnership with Irene Franklin. Perhaps she should not have been since it was not long before they were divorced and Burt and Irene were married. Franklin's

early sheet music covers indicate that she sang the standard popular songs of the turn of the century, but this was soon to change. With Burt Green she wrote "Red Head," which was to become her "signature," and she was soon to become identified with a long series of character songs. Franklin and Green tried out their act in Ashland, Pennsylvania and soon they opened at a major theater in New York. They were successful from the start and they remained headliners until Burt Green died of Bright's disease in 1922.

Perhaps nothing gives a better idea of their work in vaudeville than the lengthy review by Jack Lait of their new act that appeared in Variety on October 8, 1919.

Irene Franklin and Burt Green  
19 Mins.; Full Stage  
Majestic, Chicago

Opening cold after an absence of months from vaudeville and years from Chicago vaudeville, Irene Franklin shot an entirely new act. Her routine is daring, even revolutionary. Appearing in a straight gown she got a generous hand, and sang a little introduction about her old successes and taking down her luxuriant auburn hair and rearranging it for each chorus, did in turn her 'Childs' Waitress,' 'Chambermaid,' 'Janitor's Child,' 'Little Mother,' and 'Red Head.'

This was shooting away the heavy ammunition for the advancing barragefire. It looked like 'So far so good, but where does she go from here?' She went all right. After an intervening solo by Burton Green, in his usual straightforward and trickless style, Irene wafted in as a little ghetto child, as good a make-up characterization as her old janitor's child. She sang a heart-touching little thing in Yiddish accent of a poor kid bringing a rent receipt, the family's most precious possession, to her teacher for a Christmas gift. (Adapted from a Myra Kelly story.) Her intonations were kosher save for an occasional slip that only brought back Irene Franklin without hurting the character. The piece de resistance of the musical strain was 'Rosinkes mit Mandeln,' a Jewish classic lullaby. The number dropped just a mite at the end, having clutched the heart mightily until then, but never sagged enough to prevent a heavy hand.

She then changed to an evening cloak, underdressed, and tore off a snappy lyric about a vamp of nowadays who got bilious on soft drinks instead of tipsy on the accustomed stuff, and it was a knockout. The idea is a gem polisher. She swept the house with the bristling humor of it and her punchy personality in the delivery. Then she tossed the handsome mantle and appeared in a dizzy color combination of lemon and orange,

*Sweetly & Sure*



Miss Franklin, as she appeared on sheet music at the Turn of the Century

6.

IRENE FRANKLINS' FAMOUS SONG HIT

# REDHEAD

(REDHEAD - REDHEAD - GINGERBREADHEAD)



WRITTEN AND COMPOSED BY  
IRENE FRANKLIN AND  
BURT GREEN

60

LEO FEIST PUBLISHER  
134 WEST 37th STREET  
NEW YORK

Cover of the sheet music of Irene Franklin's most famous song, "Redhead" (1908)

Mrs. Franklin, as she appeared on sheet music at the turn of the century

a risky crash of hue against her shade of hair. She did a French girl greeting Sammy, but she did it oh, so differently; and the song was so different, too. She got laugh after laugh and rounded it all out with a true French music hall dance which shone iridescent in the warm rays of her individuality, her disorderly colors and her flushing magnetism of person.

Half a dozen recalls after the curtain fell were her portion. It started her on her way across the Orpheum tour with the settled fact that she has an entirely new act as strong as the best of her old ones. And that seemed unlikely again after the many knockout blows she had landed in the vaudeville ring. This young woman is original and has the soul of the true comedienne, seasoning with a dash of quaint pathos her commentaries on contemporary life viewed from satiric angles. Green gives her a background of dignity which she only illuminates by quietly joshing him now and again. The new act is big time headline stuff at its finest and surest.

Franklin and Green were a hit in England as well as in the United States. They were featured in the American revue, "The Passing Show of 1917," and during the War they entertained overseas. All this changed with Burt Green's death. Irene Franklin retired temporarily, but returned to vaudeville with a new accompanist, Jerry Jarnegan, whom she married in 1925. She had a final success in the Ziegfeld production of "Sweet Adeline" (1929), but after that she was seldom seen. There were occasional engagements on stage, but she was above all a vaudevillian --- an entertainment form that was dead by the early thirties. She had a variety of bit parts in films, her last role being the mother of Jean Harlow in "Saratoga" (1937). Her private life was marked with tragedy when her husband committed suicide in their Hollywood home in 1934. Ill herself, she returned to the East Coast where she was admitted to the Actors' Home in Englewood, New Jersey, in the fall of 1940 only months before her death.

In contrast to many other vaudeville headliners Irene Franklin recorded many of her most famous characterizations. Between 1911 and 1917 she recorded for Edison, Columbia and Emerson. Edison was the first to engage Franklin and Green. A special flyer from the Phonograph Sales Department dated December 28, 1911 (see next page) announced a series of three four minute Amberol cylinders: 950 - "I've Got the Mumps"; 951 - "The Talkative Waitress"; and 952 - "I Want to be a Janitor's Child." These had been recorded on November 7th and were to be listed in the April, 1912 supplement. The New Phonogram for April did announce this "Special Engagement for the Edison Phonograph" of Irene Franklin, The Vaudeville Headliner, in Her Great Repertoire of Original Character Songs with Burt Green at the Piano."

There are probably very few, in the aggregate, who have not howled with glee, on one occasion or another, at the inimitable singing of vaudeville's greatest favorite, Irene Franklin. She has been a headliner for a long time (but not too long), and we feel fortunate indeed in being able to announce that her first Records for any music-reproducing instrument are to be offered on the Edison Phonograph.

As a singer of character and "kid" songs, Miss Franklin stands to-day with no near rival, combining, as she does in her work, a keen appreciation of the smallest detail in the humorous possibilities of a piece, with a natural leaning toward the art of imitating. Furthermore, there is never any doubt that she tho-

roughly enjoys singing her songs. Her spirited, whole-hearted entry into the portrayal of any character which she assumes never fails to win new friends for her and enthusiastic applause from her old friends.

In the following Records we hear the vaudeville star at her best. Every song is "Irene-true-to-life." When to the superior ability of the singer is added the clever playing of Burt Green at the piano, the Records leave little to be desired. All three songs were written and composed by Miss Franklin and Mr. Green.

In fact, "Janitor's Child" had an orchestral accompaniment, the only one of her cylinders not to feature Burt Green at the piano. Two months later Franklin and Green were featured on a new release, four minute Amberol 1016, "The Chambermaid," which was described as a "pathetic tale of a too-trusting 'chambermaid.'" In July the last of the Franklyn cylinders appeared, number 1041, "I'm A-bringing Up the Family" (recorded February 8, 1912).

Returning this month to the "kid" type of song, the clever comedienne strikes a note of true pathos in her portrayal of a poverty-stricken little girl upon whom has devolved the care of her younger brothers and sisters. But, with the touch of the true artist, she relieves the pathos by delightful comedy, while her gifted accompanist roams over the piano keys as only Burt Green can. Every subtle trick of voice is so distinctly brought out that the record is Irene-on-the-stage. Words and music by the performers.

Although none of the Franklin releases seem to have sold in large quantity, they seem to have done reasonably well. Perhaps for this reason---as well as the fact that the Blue Amberol cylinder was introduced only a few months after the wax releases it was decided to transfer four of the five titles to the new style record. "The Chambermaid," surely the most uncommon of the original releases, was dropped while "I've Got the Mumps," "The Talkative Waitress," "I Want to be a Janitor's Child," and "I'm A-bringing Up the Family" were re-released in 1913 as 1813, 1814, 1815 and 1816. The first and last of these were still available in the Blue Amberol catalog printed in November, 1920, and these are the two titles which used to turn up with greatest regularity when cylinders were still commonly found fifteen or twenty years ago.

The copy writer who had crowed so delightedly that Irene Franklin's recordings were first made for Edison may not have known that she had also visited the Columbia recording studios where she had recorded two of the same selections she had already made for Edison on November 11, 1911:

Master 19658-1-3	I Want to be a Janitor's Child
19659-1	Don't Never Trust a Traveling
	Man: The Ballad of a Chambermaid

These sides were coupled as A1105.

In 1915 Irene Franklin and her husband returned to the Columbia studios to record another four sides:

45978-2	Red Head	(September 1, 1915)
45979-1-2-3	Dimples	" " "
45990-1	All Wrong (The Wail of the Chorus Lady)	(September 8, 1915)
45991-1-2-3	You Can't Fool a New York Kid	(Sept. 8)

Of these neither "Dimples" nor "New York Kid" were released. The other two---with the masters signed by both Franklin and Green---were released as A1873. This record, perhaps the most common of all the Franklin recordings, is also one of the most desirable since it

8.

THOMAS A. EDISON, INC.  
ORANGE, N. J., U. S. A.

PHONOGRAPH SALES DEPARTMENT BULLETIN No. 70, December 28, 1911  
TRADE INFORMATION FOR UNITED STATES DEALERS

## Special Engagement of the "Vaudeville Headliner" IRENE FRANKLIN

Probably the most popular and interesting headliner in vaudeville to-day is IRENE FRANKLIN, who portrays character songs, and who, with her husband, Mr. Burt Green (piano accompanist, and composer of the songs MISS FRANKLIN sings), has appeared in all the large cities of the country. Their act is always the "hit" of the bill, and their appearance one of the big events of the season. After much effort MISS FRANKLIN has been induced to make Records covering a series of her most popular songs. Naturally she selected the Edison as the instrument which would reproduce her art with the greatest fidelity. Inasmuch as we desire to place these Records in the hands of the trade at the earliest possible date, the three (3) AMBEROLS below mentioned will be issued as "specials."



CAT. NO.

### THE RECORDS

#### 950 I'VE GOT THE MUMPS

*Piano Accompaniment*

Miss Franklin leads off her series of Edison Records with one of her greatest successes and juvenile character creations, "I've Got the Mumps." The song offers unlimited opportunities for fun-making and any who have ever had the good fortune to hear Miss Franklin sing it from the stage know that she does not miss a single one of them. Burt Green at the piano.

#### 951 THE TALKATIVE WAITRESS

*Piano Accompaniment*

Miss Franklin's next Record is a screamingly funny characterization of a type of restaurant waitresses found in the larger cities, particularly in New York. The versatility of the artist in portraying first one character and then another is well exemplified here. No two characters could call for a wider range of work than that of the child in "I've got the Mumps" and "The Talkative Waitress," yet both are absolutely perfect in every detail. Burt Green again assists at the piano.



#### 952 I WANT TO BE A JANITOR'S CHILD

*Orchestra Accompaniment*

For Miss Franklin's third Record she goes back to the juvenile again; this time with orchestra accompaniment, for a change. A little girl is portrayed who has everything in life that one could wish for, yet who innocently envies the lot of the janitor's child and her apparent freedom, for she can "Sample all the 'goodies' that the grocer brings; dig into the ash can and find nice things." All three of these Records are in a class by themselves and will, we know, be appreciated at their full worth by every owner of a Phonograph.

Records will be ready for shipment to Jobbers on or about January 20, 1912.

Shipments will be made VIA FREIGHT, to any one territory at the same time, beginning with New York City and nearby points, and immediately following to distant territory. Inasmuch as these Records may be placed on sale as soon as received, Dealers should file orders with Jobbers at once.

The Records will appear in the April, 1912, supplement. Dealers should bear this in mind so as to avoid possible duplication.

THOMAS A. EDISON, INCORPORATED.

features her most famous song. Nearly thirty years ago it was included on Audio Rarities PLA 2290, "American Vaudeville 1900-1917."

The final recordings by Irene Franklin and Burt Green were a series of four seven inch sides made for Emerson in two sessions in mid-1917.

- 2481-2 Redhead (released on 7165 with Collins and Harlan singing "Somewhere in Delaware" on the reverse side)
- 2482-2 Dirty Face (released on 7209 coupled with "The Awkward Age")
- 2565-2 I'm A-bringing Up the Family (released on 7228 coupled with Gene Greene's "King of the Bungaloes")
- 2566-2 The Awkward Age (released on 7209 with "Dirty Face")

All accompaniments are by Burt Green. Like most of the smaller Emersons, these are rather uncommon today, but they are well recorded and well worth looking for.

Specialists in character songs were common in vaudeville and Irene Franklin was one of the best of this genre. This style of comedy is no longer with us and for this reason I am sure that some may not appreciate her records. However, there is no doubt that for well over a decade, at a time when vaudeville was the most popular entertainment in America, she was one of its greatest stars. We are indeed fortunate that she recorded some of the selections with which she was identified.

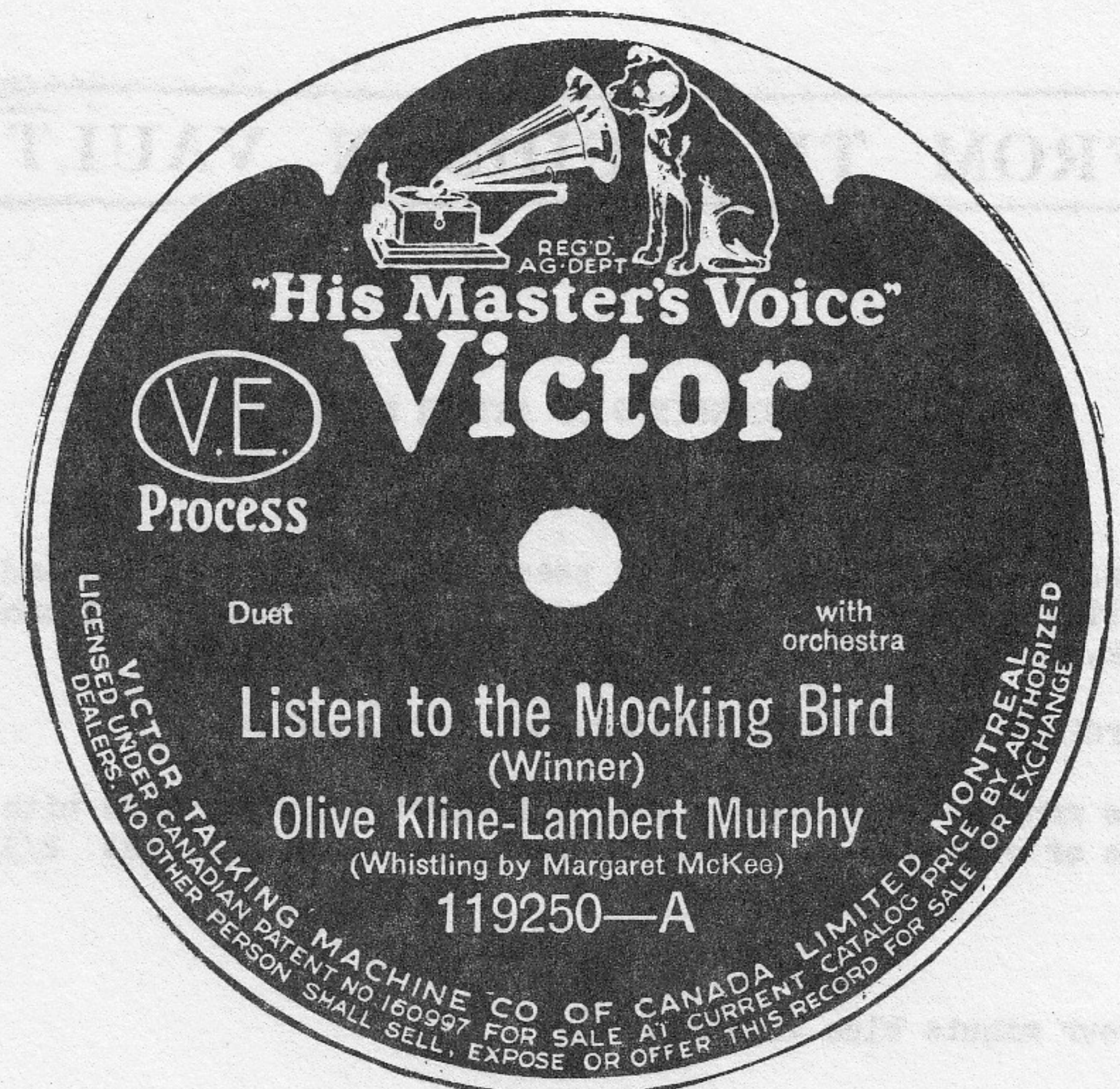
## Victor Variations in Canada

by Martin Bryan

### II. Electrical Remakes

When the electric recording process was adopted by Victor in 1925, it was apparently their initial intention to retain the original catalogue numbers when acoustic titles were remade electrically. I am aware of at least two instances where this was the case. One was Victor 19427, "The Prisoner's Song" by Vernon Dalhart, and I think the other was 17782, "Abide with Me" by Olive Kline and Elsie Baker. (Incidentally, this also appears to be the case at Columbia, as both acoustic and electric versions of Dalhart's "Prisoner's Song" were issued as no. 257-D.)

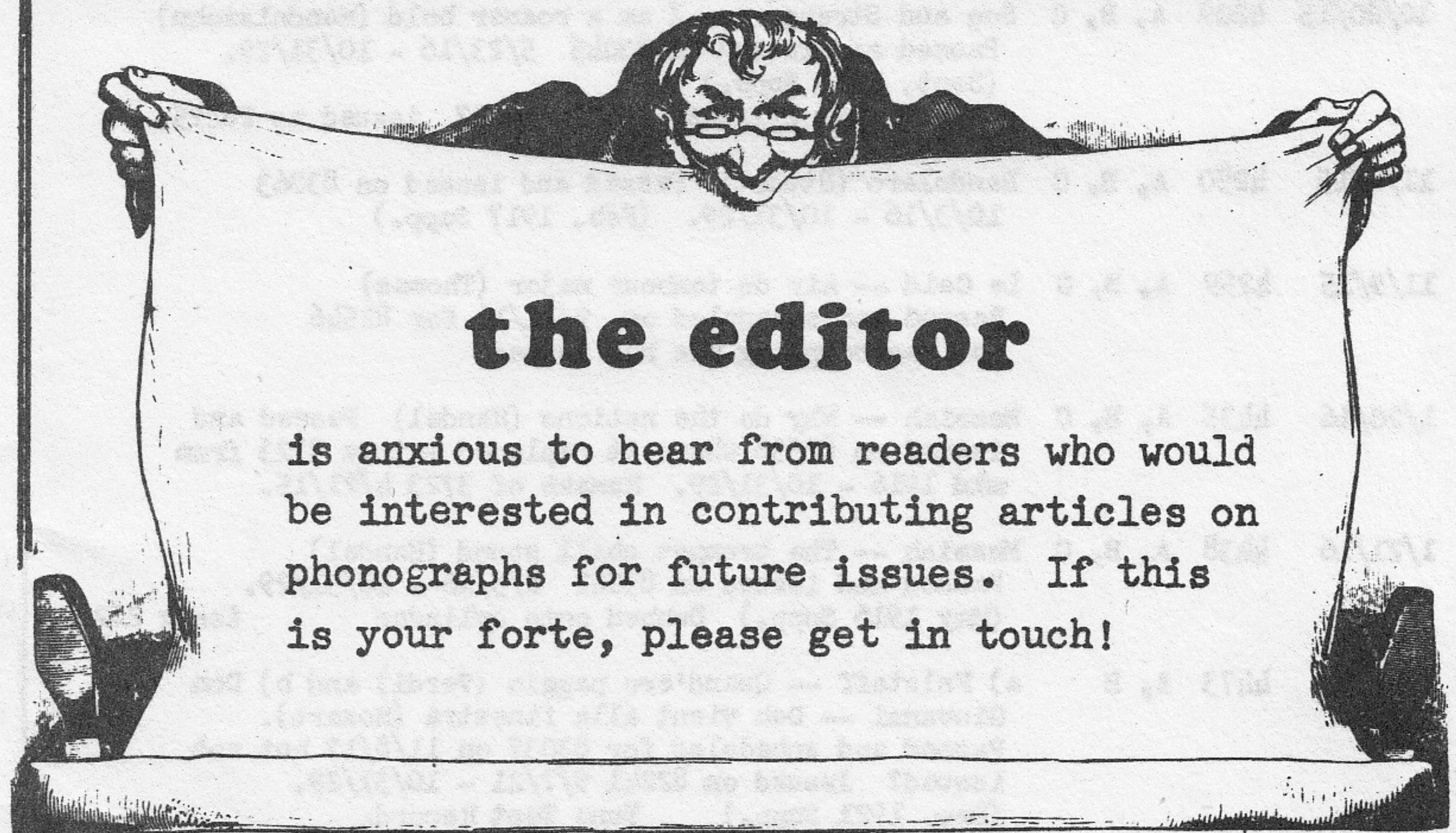
It wasn't long, however, before "Abide with Me" was assigned a new number (19873) and all subsequent remakes received new numbers. Not so with their Canadian counterparts. Records which were remade electrically retained their old catalogue numbers, with the addition of a "1" in front. Hence, 17782 became 117782, 19427 became 119427, etc. The new numbers assigned to the remakes in the U.S., such as 19873, simply did not exist in Canada. Also note (see illustration) that the electrical remake of "Listen to the Mocking Bird" identified the singers by their real names on the Canadian pressing, while in the U.S. they stayed as Alice Green and Raymond Dixon! It is also worth noting that Canadian Victor never used the familiar "scroll" label, but identified electrical recordings right from the beginning with the encircled "V.E." on the label.



I know of an even dozen electrical remakes which retained their old numbers prefixed by a "1" in Canada. The number in parentheses below the Canadian number is the U.S. equivalent of the same issue.

- |   |                    |
|---|--------------------|
| 116008 - Beautiful Isle of Somewhere  | Peerless Quar.     |
| (19883) Christ Arose  | Shannon Quar.      |
| 116255 - I Need Thee Every Hour   | Campbell & Burr    |
| (19884) Heaven is My Home   | Henry Burr         |
| 116967 - The Herd Girl's Dream  | Neapolitan Trio    |
| (19872) Happy Days  | Neapolitan Trio    |
| 117782 - Abide with Me  | Kline and Baker    |
| (19873) Whispering Hope   | Kline and Baker    |
| 118020 - In the Garden  | Asher & Rodeheaver |
| (20385) When the World Forgets  | Homer Rodeheaver   |
| 118195 - Carry Me Back to Old Virginny  | Shannon Quar.      |
| (19887) Darling Nellie Gray   | Peerless Quar.     |
| 118609 - Weeping Willow Lane  | Burr and Croxton   |
| (19870) When I'm Gone You'll Soon Forget  | Peerless Qt.       |
| 118781 - I'll Take You Home Again, Kathleen   | Peerless Qt.       |
| (19888) When the Corn is Waving, Annie Dear   | " "                |
| (for some reason, the second title appears in the Canadian catalogues as "Annie's Winning Smile") |                    |
| 119029 - Where the Sunset Turns the Ocean's Blue to   |                    |
| (19885) Gold  | Peerless Quar.     |
| Where the Silvery Colorado Wends Its Way " "  |                    |
| 119171 - It Ain't Gonna Rain no Mo'   | Wendell Hall       |
| (19886) Red Headed Music Maker  | Wendell Hall       |
| 119250 - Listen to the Mocking Bird   | Kline & Murphy     |
| (19889) Nightingale's Song  | Della Baker        |
| 119427 - The Prisoner's Song  | Vernon Dalhart     |
| (19427) Wreck of the Old '97  | Vernon Dalhart     |

Final Instalment: "Fill In the Blanks"



# FROM THE EDISON VAULT

THE EDISON RECORDINGS OF ARTHUR MIDDLETON

Compiled by Raymond R. Wile

(Note: Mr. Middleton also used the pseudonyms of Edward Allen and Eduard Mittelstadt -- these are entered in the appropriate chronological framework.)

All recordings were made at Edison's New York Studios.

"This man has good voice. What arrangement can you make with him exclusive or otherwise." From the Edison Voice Trials file 2/3/14.

Cylinders -- Four minute blue amberol.

4/27/14

## Discs

- |          |      |         |   |          |      |            |   |
|----------|------|---------|---|----------|------|------------|---|
| 3/26/15  | 3665 | A, B, C | Stabat Mater -- Pro Peccatis (Rossini)<br>Passed and issued on 82535 10/19/15 - 10/31/29.<br>(May 1916 Supp.)   | 3/6/16   | 4560 | A, B, C    | Forza del destino -- Solenne in quest' ora (Verdi)<br>(Duet with Karl Jörn). Passed and issued on 83053<br>1/9/17 - 10/31/29. (May 1917 Supp.)  |
| 3/26/15  | 3666 | A, B, C | Two Grenadiers (Schumann) Remade on matrices<br>3746 and 4449 (5/4/15 and 9/27/15)  | 3/7/16   | 4563 | A, B,      | Attila -- Praise ye (Verdi) (Duet with Marie Rappold<br>and Karl Jörn) Passed and issued on 83046 5/23/16 -<br>10/31/29. (Sept. 1916 Supp.)<br>Dubbed onto cylinder matrix 13126 issue 28238.   |
| 3/27/15  | 3669 | A, B, C | Bedouin love song (Pinsuti) Passed and issued<br>on 82532 - 10/31/29. (Nov. 1915 Supp.)<br>Dubbed onto cylinder matrix 12494 and issued as 28207.   | 3/17/16  | 4593 | A, B, C    | Marta -- Solo profugo (Flotow) (Duet with Karl Jörn)<br>Passed and issued on 83048 3/28/18 - 6/6/19.<br>Recoupled on 82563 6/6/19 - 10/31/29. (Aug. 1919 Supp.)   |
| 4/21/15  | 3723 | A, B, C | Messiah -- Why do the nations (Handel) Passed and<br>issued on 82538 10/20/15 - mid 1916. (Dec. 1916 Supp.)<br>Remade on matrix 4435 1/20/16.   | 5/19/16  | 4737 | A, B, C    | Danny Deever (Damrosch) Issued on 82191 3/12/20 -<br>10/31/29. (July 1920 Supp.)<br>Dubbed onto cylinder matrix 15190 issue 28272.  |
| 4/27/15  | 3733 | A, B, C | Hosanna! Easter song (Granier) Passed and issued on<br>83041 2/3/16 - 10/31/29. (May 1916 Supp.)  | 6/6/16   | 4770 | A, B, C    | Father O'Flynn (Arr. by Stanford) Issued on<br>82562 3/27/19 - 10/31/29. (June 1919 Supp.)<br>Dubbed onto cylinder matrix 13232 issue 28265.  |
| 5/4/15   | 3746 | A, B, C | Two Grenadiers (Schumann) Passed and issued on<br>82534 7/27/15 - 10/31/29? (Sept. 1915 Supp.)<br>Remake of 3666 3/26/15. Remade on 4449 9/27/15.   | 6/12/16  | 4783 | A, B       | Thais -- Te souvient-il (Massenet) (Duet with<br>Alice Verlet) Issued on 82573 10/1/20 - 10/31/29.<br>(April 1921 Supp.)  |
| 5/7/15   | 3763 | A, B, C | Tannhäuser -- O du mein holder abendstern (Wagner)<br>Passed and issued on 82540 1/18/16 - 10/31/29.<br>(April 1916 Supp.)  | 6/14/16  | 4789 | A, B, C    | Lucia di Lammermoor -- Se tradirmi tu potrai (Donizetti)<br>(Duet with Alice Verlet) Issued on 82312 2/13/24 -<br>10/31/29. (March 1924 Supp.)  |
| 6/2/15   | 3841 | A, B, C | Rigoletto -- Quartet (With Alice Verlet, Margaret<br>Keyes and Karl Jörn) (Verdi) Hold. All molds<br>scrapped.  | 6/21/16  | 3909 | F, G, H    | Barbieri de Seviglia -- Largo al factotum. Make over<br>of 6/25/15 session. Both sets of takes were used<br>when the selection was issued on 82545 6/8/17 - 10/31/29.<br>(Oct. 1917 Supp.)  |
| 6/25/15  | 3909 | A, B, C | Barbieri de Seviglia -- Largo al factotum. Made<br>over on 6/21/16 but both sets of takes were used<br>when the selection was issued on 82545 6/8/17 - 10/31/29.<br>(October 1917 Supp.)  | 6/28/16  | 4830 | A, B, C    | The Creation -- Rolling in foaming billows (Haydn)<br>(B #3 but all passed). Remade on 5/21/21 but both<br>sets of takes were used when it was issued on 82207<br>9/26/20 - 10/31/29. (March 1921 Supp.)  |
| 7/6/15   | 3939 | A, B, C | Don Pasquale -- Pronto io son (Donizetti)<br>(Duet with Anita Rio) Issued on 82301<br>9/15/23 - 10/31/29. (Sept. 1923 Supp.)  | 8/22/16  | 3960 | F, G, H    | Barbara Frietchie (Sloman) Make over of 7/13/15.<br>Takes from the first session seem to have been used<br>when it was issued on 82262.   |
| 7/13/15  | 3960 | A, B, C | Barbara Frietchie (Sloman)<br>Made over on 8/22/16. Issued on 82262<br>2/8/22 - 10/31/29. (Aug. 1922 Supp.)<br>Takes from the first session were used.  | 11/27/16 | 5176 | A, B, C    | Gloria Easter hymn (Buzzi-Peccia) Passed and issued<br>on 83065 1/25/17 - 10/31/29. (April 1917 Supp.)<br>Dubbed onto cylinder matrix 13472 issue 28258.  |
| 9/7/15   | 4094 | A, B, C | Drink to me only with thine eyes (Old English<br>air) Issued on 82198 6/12/20 - 10/31/29.<br>(Dec. 1920 Supp.)  | 11/27/16 | 5177 | A, B, C    | Boheme -- O Mimi, tu piu (Puccini) (Duet with Guido<br>Ciccolini) Passed and issued on 83069 5/11/17 -<br>10/31/29. (Sept. 1917 Supp.)  |
| 9/27/15  | 4449 | A, B, C | Two Grenadiers (Schumann). Remake of 3666 & 3746<br>3/26/15 and 5/4/15.   | 12/4/16  | 5191 | A, B, C    | Der Trompeter von Säckingen -- Es hat nicht sollen<br>sein (Nessler) Passed but probably held because of<br>wartime anti-German sentiment. Eventually issued<br>on 82280 in the German catalog section (available<br>on special order) 11/1/22 - 10/31/29. (1923 Catalog -<br>there was no supplement listing.)<br>Dubbed onto cylinder matrix 13673 but rejected as a<br>cylinder. |
| 10/20/15 | 4209 | A, B, C | Son and Stranger -- I am a roamer bold (Mendelssohn)<br>Passed and issued on 83045 5/23/16 - 10/31/29.<br>(Sept. 1916 Supp.)<br>Dubbed onto cylinder matrix 12927 issued as 28225.  | 12/8/16  | 5204 | A, B, C    | Young Tom O'Devon (Russell) Passed and issued on<br>83067 2/14/17 - 10/31/29. (June 1917 Supp.)   |
| 11/4/15  | 4250 | A, B, C | Bandolero (Stuart) Passed and issued on 83063<br>10/3/16 - 10/31/29. (Feb. 1917 Supp.)  | 12/20/16 | 5224 | A, B, C    | Lucia di Lammermoor -- Sextette (Donizetti) (With<br>Matzenauer, Rappold, Zenatello, Chalmers and Baroni)<br>Hold but changed to Passed. Issued on 82266 4/11/22 -<br>10/31/29. (October 1922 Supp.)  |
| 11/9/15  | 4259 | A, B, C | Le Caid -- Air du tambour major (Thomas)<br>Passed and scheduled on 9/11/16 for 82546<br>but the coupling was not issued.   | 1/31/17  | 5332 | A, B, C    | Pescatori di Perle -- Del tempio al limitar (Bizet)<br>(Duet with Guido Ciccolini) Passed and issued<br>on 82203 8/2/20 - 10/31/29. (Feb. 1921 Supp.)<br>Tone Test Record.  |
| 1/20/16  | 4435 | A, B, C | Messiah -- Why do the nations (Handel) Passed and<br>issued on 82538 where it replaced matrix 3723 from<br>mid 1916 - 10/31/29. Remake of 3723 4/21/15.   | 4/4/17   | 5490 | A, B, C    | Don Giovanni -- Madamina! Il catalogo -- Part I<br>(Mozart) Listed on 82268 5/1/22 - 10/31/29.<br>(Nov. 1922 Supp.)   |
| 1/21/16  | 4438 | A, B, C | Messiah -- The trumpet shall sound (Handel)<br>Passed and issued on 83042 2/3/16 - 10/31/29.<br>(May 1916 Supp.) Dubbed onto cylinder issue 28231.  | 4/9/17   | 5494 | A, B, C    | America (My country, 'tis of thee) (With Chorus)<br>Passed and issued on 83071 6/12/17 - 10/31/29.<br>(Sept. 1917 Supp.) Remade 10/15/17.<br>Dubbed onto cylinder matrix 13585 issue 28267.   |
| 2/4/16   | 4473 | A, B    | a) Falstaff -- Quand'ero paggio (Verdi) and b) Don<br>Giovanni -- Deh vieni alla finestra (Mozart).<br>Passed and scheduled for 83037 on 11/8/17 but not<br>issued? Issued on 82241 9/7/21 - 10/31/29.<br>(Dec. 1921 Supp.) Tone Test Record. | 4/11/17  | 5500 | A, B, C    | Don Giovanni -- Madamina! Il catalogo -- Part II.<br>(Mozart) Listed on 82268 5/1/22 - 10/31/29.<br>(Nov. 1922 Supp.)   |
|          |      |         |   | 6/6/17   | 5604 | A, B, C    | It's up to a man! Hold.<br>There is a test pressing of take B on ED 562 at<br>the Edison National Historic Site.  |
|          |      |         |   | 6/18/17  | 5629 | A, B, C, D | Rigoletto -- Quartet (Verdi) (With Verlet, Ciccolini<br>and Alcock) Takes A, B, D discarded, C was passed.<br>Issued on 84001 7/31/17 - 7/24/21. (Nov. 1917 Supp.)<br>Dubbed onto cylinder matrix 13799 issue 29006.<br>(Note: All pressings appeared with extremely noisy<br>surfaces)   |
|          |      |         |   | 6/21/17  | 5637 | A, B, C    | As EDWARD ALLEN Old Jim's Christmas hymn (Gray)<br>(With Chorus) Passed and issued on 80360 8/21/17<br>- 10/31/29. (Dec. 1917 Supp.)<br>Dubbed onto cylinder matrix 13790 issue 3347.   |
|          |      |         |   | 9/14/17  | 5787 | A, B, C    | Lucia di Lammermoor -- Sextette (Donizetti) (With<br>Verlet, Ciccolini, Scott, Alcock & Baroni) Rejected<br>changed to Passed. Issued on 82266 4/11/22 - 10/31/29.<br>(October 1922 Supp.)<br>Dubbed onto cylinder matrix 13972 but not issued.   |

- 10/15/17 5494 F, G, H America (My country, 'tis of thee) (With Chorus) Remake of 4/9/17 session. I do not know if copies from this session were issued on 83071.
- 11/14/17 5882 A, B, C Three fishers (Hullah) Passed and issued on 82155 1/17/19 - 10/31/29. (May 1919 Supp.) Dubbed onto cylinder matrix 13926 issue 28280.
- 11/16/17 5886 A, B, C Gypsy trail (Galloway) Passed and issued on 82158 listed 2/15/19 - 10/31/29. (June 1919 Supp.) Dubbed onto cylinder matrix 13956 issue 28286. (Note: Originally recorded as by Edward Allen -- issued as by Arthur Middleton)
- 11/21/17 5891 A, B, C As EDWARD ALLEN Life's railway to heaven (Tillman) (With Charles Hart and Male Chorus) Passed and issued on 80394 1/5/18 - 10/31/29. (April 1918 Supp.) Dubbed onto cylinder matrix 13931 issue 3441.
- 11/27/17 5902 A, B, C As EDWARD ALLEN Somewhere in France is the Lily (Howard) (With Chorus) Passed and issued on 50467 12/13/17 - 6/6/24. (April 1918 Supp.) Dubbed onto cylinder matrix 13911 issue 3428.
- 12/5/17 5908 A, B, C As EDWARD ALLEN My mother's bible (Tillman) (With Male Chorus) Passed and issued on 80394 1/5/18 - 10/31/29. (April 1918 Supp.)
- 12/7/17 5914 A, B, C As EDWARD ALLEN Awake dearest one (With George Wilton Ballard)
- 1/25/18 5980 A, B, C It's a mighty good world after all (O'Hara) Passed and issued on 82148 10/28/18 - 6/6/24. (Feb. 1919 Supp.) Dubbed onto cylinder matrix 13995 issue 28288.
- 1/30/18 5988 A, B, C Simon the Cellarer (Hallon) Passed but C take discarded. Issued on 82155 1/17/19 - 10/31/29. (May 1919 Supp.) Dubbed onto cylinder matrix 14472 issue 29044.
- 1/31/18 5991 A, B, C Garden of your heart (Duet with Betsy Lane Shepherd). Passed changed to hold. There is a test pressing of take C on ED531 at the Edison National Historic Site.
- 2/1/18 5993 A, B, C As EDWARD ALLEN I'll come back to you when it's all over (Mills) (With Chorus) Passed and issued on 50475 3/26/18 - 6/25/23. (Sept. 1918 Supp.) Dubbed onto cylinder matrix 14069 issue 3519.
- 5/8/18 6165 A, B, C Just as I am (Bradbury) B take approved. Issued on 82153 12/30/18 - 10/31/29. (April 1919 Supp.) (Note: Copies have been found with the A take.) Dubbed onto cylinder matrix 14135 issue 29012.
- 6/18/18 6235 A, B, C As EDWARD ALLEN Hearts of the world (Johnson) Passed and issued on 80415 7/10/18 - 6/25/23. (Feb. 1919 Supp.) Dubbed onto cylinder matrix 14127 issue 3570.
- 6/20/18 6239 A, B, C Freedom for all forever (Hilliam) (With Chorus) Passed and issued on 82145 7/23/18 - 10/31/29. (Dec. 1918 Supp.) Dubbed onto cylinder matrix 14153 issue 29011.
- 6/27/18 6253 A, B I Puritani -- Suoni la tromba, o intrepido (Bellini) (Duet with Taurino Parvis). Passed and issued on 82557 11/30/18 - 10/31/29. (March 1919 Supp.)



## Grand Opera Season 1917-18

CLEOFONTE CAMPANINI General Director.

SATURDAY, JANUARY 26, AT 8 P. M. SHARP

NEW YORK PREMIERE OF

# AZORA

(Daughter of Montezuma)  
(In English)  
Romantic Opera in Three Acts  
Text by David Stevens  
Music by Henry Hadley

Azora.....	Anna Fitziu
Papantzin.....	Cyrena Van Gordon
Xalca.....	Forrest Lamont
Ramatzin.....	Arthur Middleton
Canek.....	Frank Preisch
Montezuma.....	James Goddard
Piqui-Chaqui.....	B. Mann
Cortez.....	George Wilkins
A Slave Girl.....	Clara Shaw

Incidental Dances by Mlle. Annetta Pelucchi and Corps de Ballet.  
Arranged by M. Ambrosini, Maitre du Ballet.

Conductor and Composer.....Henry Hadley

MASON & HAMLIN PIANO USED EXCLUSIVELY

Correct Librettos for Sale in Lobby.

- 10/14/18 6411 A, B, C Tim Rooney's at the fightin' (Flynn) Passed and issued on 82151 11/30/18 - 6/25/23. (March 1919 Supplement) Dubbed onto cylinder issue 29021.
- 10/17/18 6418 A, B, C The Americans come (F. Foster) Passed and issued on 82151 11/30/18 - 6/25/23. (March 1919 Supp.) Made over 2/27/19. Dubbed onto cylinder issue 29017.
- 11/12/18 6455 A, B, C As EDWARD ALLEN Better 'Ole -- When you look in the heart of a rose (Methven). Passed and issued on 80445 1/15/19 - 6/25/23. (April 1919 Supp.) Dubbed onto cylinder matrix 14265 issue 3675.
- 11/14/18 6462 A, B, C As EDWARD ALLEN Evening brings rest and you (Bishop) Passed and issued on 80454 2/15/19 - 10/31/29. (June 1919 Supp.) Dubbed onto cylinder matrix 14381 issue 3768.
- 2/27/19 6418 F, G, H The Americans come (F. Foster) Make over of 10/17/18 session. I do not know if copies from this session were issued on 82151.
- 3/11/19 6662 A, B, C As EDWARD ALLEN Wishing that dreams would come true (Logan) Passed and issued as 80467 4/16/19 - 6/25/23. (Aug. 1919 Supp.)
- 6/2/19 6813 A, B, C Tell me the old, old story (Doane). Passed and issued on 82185 12/30/19 - 10/31/29. (April 1920 Supp.) Dubbed onto cylinder issue 29043.
- 6/5/19 6819 A, B, C As EDWARD ALLEN Today, tomorrow and forever. Hold. Dubbed onto cylinder matrix 14468 issue 3852.
- 6/16/19 6833 A, B, C How fair art thou! Op. 36 (Weidt) Passed and issued on 82257 12/1/21 - 6/6/24. (June 1922 Supp.) Dubbed onto cylinder issue 29041.
- 6/19/19 6840 A, B, C The chase -- hunting song (Mattei) Passed and issued on 82257 12/1/21 - 6/6/24. (June 1922 Supp.) Dubbed onto cylinder issue 29037.
- 6/23/19 6842 A, B, C Come to me (Denza) Passed and issued on 82175 9/9/19 - 6/6/24. (Jan. 1920 Supp.)
- 6/24/19 6845 A, B, C My heart is with the loving ones at home (McCarthy) Passed and issued on 82175 9/9/19 - 6/6/24. (Jan. 1920 Supp.)
- 7/1/19 6856 A, B, C I Pagliacci -- Prolog (Leoncavallo) (In Italian) Passed and issued on 82199 6/30/20 - 10/31/29. (Jan. 1921 Supp.)
- 7/9/19 6864 A, B, C They all owe Jack (Adams) Passed and issued on 82193 5/14/20 - 6/6/24. (Nov. 1920 Supp.)
- 7/14/19 6870 A, B, C He giveth his beloved sleep (Abt) Passed and issued on 82185 12/30/19 - 10/31/29. (April 1920 supp.)
- 7/18/19 6880 A, B, C As EDWARD ALLEN On Miami shore Hold. Rejected by Cronkhite.
- 8/6/19 6902 A, B, C Warrior's song (Ryder) Passed and issued on 82193 5/14/20 - 6/6/24. (Nov. 1920 Supp.)
- 8/7/19 6903 A, B, C As EDWARD ALLEN Oh! What a pal was Mary (Wendling) Passed and issued on 50594 9/2/19 - 4/13/23. (Dec. 1919 Supp.) Dubbed onto cylinder matrix 14515 issue 3872.
- 1/8/20 7098 A, B, C Monsieur Beaucaire -- Red-Rose (Messenger). Passed and issued on 80532 1/29/20 - 6/6/24. Dubbed onto cylinder matrix issue 29054.
- 1/11/20 7106 A, B, C Voice of the mountain land (Thomas) Passed and issued on 82248 10/13/21 - 10/31/29. (March 1922 Supp.)
- 1/15/20 7112 A, B, C Hidden springs Passed but not issued. There is a test of take C on ED720 at the Edison National Historic Site.
- 6/25/20 7426 A, B, C Hear me! Ye winds and waves! -- Scipio; Recitative from Julius Caesar (Handel, arr. by A. L.) Passed and issued on 82217 12/2/20 - 10/31/29 (June 1921 Supp.) Dubbed onto cylinder issue 29063.
- 8/31/20 7503 A, B, C Pale moon -- Indian love song (Logan) Passed and issued on 82205 10/1/20 - 10/31/29. (April 1921 supp.)
- 8/31/20 7504 A, B, C Thy troubadour (Walt) Passed and issued on 82221 2/1/21 - 10/31/29 (August 1921 Supp.)
- 9/1/20 7508 A, B, C As EDWARD ALLEN When I looked in your wonderful eyes (Osborne) Passed and issued on 80609 10/11/20 - 8/21/25. (April 1921 Special) Dubbed onto cylinder matrix 14898 issue 4159.
- 9/2/20 7509 A, B, C As EDWARD ALLEN Last night 'When I dreamed you had gone) (Howard) Passed and issued on 50762 3/15/21 - 6/25/23 (July 1921 Supp.)

- 9/8/20 7516 A, B, C Two beggars (With Reed Miller) Rejected. There is a test of take B on ED742 and C on ED54 at the Edison National Historic Site.
- 9/9/20 7518 A, B, C Give a man a horse he can ride (O'Hara) Passed and issued on 82221 2/1/21 - 10/31/29. (Aug. 1921 Supp.) Dubbed onto cylinder matrix 14952 issue 29075.
- 9/13/20 7521 A, B, C Lass o' mine (Turner-Maley) Passed and issued on 82226 4/1/21 - 10/31/29. (Oct. 1921 Supp.) Dubbed onto cylinder matrix 14939 issue 29068.
- 9/15/20 7525 A, B, C Saint Paul -- O God, have mercy (Mendelssohn) Passed and issued on 82226 4/1/21 - 10/31/29. (Oct. 1921 Supp.)
- 9/16/20 7530 A, B, C As EDWARD ALLEN Dreams of long ago Rejected by Edison.
- 10/11/20 7573 A, B, C Maometo Secondo -- Sorgete e in si bel giorno. Part I Passed. There is a test of take B on ED755 and take C on ED756 at the Edison National Historic Site.
- 10/11/20 7574 A, B, C Maometo Secondo -- Duce di tanti Eroi -- Part II. Rejected. There is a test of take A on ED757 at the Edison National Historic Site.
- 5/21/21 4830 F, G, H The Creation -- Rolling in foaming billows (Haydn) Remake of 6/28/16 session. Passed and issued on 82207 late 1921 - 10/31/29.
- 6/17/21 8078 A, B, C Rigoletto -- Quartet (Bella figlia dell' amore) (Verdi) (With Odette Le Fontenay, Elizabeth Spencer and Max Bloch). Passed and issued on 82241 9/7/21 - 10/31/29. (Dec. 1921 supp.)
- 6/24/21 8094 A, B, C Lucia di Lammermoor -- Sextette (Donizetti) (With Odette Le Fontenay, Elizabeth Spencer, Max Bloch, Biasi and Young) Rejected. There are tests of takes A & B on ED 810 and take C on ED 811 at the Edison National Historic Site.
- 6/29/21 8103 A, B, C Magic Flute -- Within this sacred dwelling (Mozart) Hold. There is a test of take C on both ED 805 and ED 815 at the Edison National Historic Site.
- 7/1/21 8110 A, B Thais -- Duo de l'oasis (Duet with Alice Verlet) Passed and issued on 82238 9/7/21 - 6/6/24. (Dec. 1921 Supp.)
- 7/5/21 8114 A, B, C As EDWARD ALLEN World is waiting for the sunrise (Seitz). Passed and issued on 80667 8/15/21 - 10/31/29 (November 1921 Supp.)
- 7/6/21 8117 A, B, C Clang of the forge (Rodney) Passed and issued on 82248 10/13/21 - 10/31/29. (March 1922 Supp.)
- 7/11/21 8123 A, B, C As EDUARD MITTELSTADT Lebewohl (Silcher) Passed and issued on 73002 in the German series 9/21/21 - 10/31/29. (Feb. 1922 Supp.)
- 7/11/21 8124 A, B, C As EDUARD MITTELSTADT Treue Liebe Passed and issued on 73002 in the German series 9/21/21 - 10/31/29 (Feb. 1922 Supp.)
- 7/20/21 8137 A, B, C As EDUARD MITTELSTADT Muss i denn zum städtle hinaus? Passed and issued on 73003 in the German series 10/10/21 - 10/31/29. (March 1922 Supp.)
- 7/20/21 8138 A, B, C As EDUARD MITTELSTADT Das zerbrochene ringlein (Glück) Passed and issued on 73003 in the German series 10/10/21 - 10/31/29. (March 1922 Supp.)
- 9/24/21 "In poor voice -- date called off
- 10/11/21 8247 A, B, C The lane to Ballybree (Speaks-Edelman) Passed and issued on 82296 7/3/23 - 10/31/29. (March 1922 Supp.)
- 10/13/21 8251 A, B, C Trovatore -- Racconto di Fernando (Verdi) There is a test of take B on ED 836 and C on ED 837 at the Ed. Nat. Hist. Site.
- 10/14/21 8253 A, B, C As EDWARD ALLEN There's only one pal after all. Issued on 80869 4/2/26 - 11/21/27. (May 1926 Supp.) Dubbed onto cylinder matrix issue 4460.
- 10/19/21 8259 A, B, C As EDUARD MITTELSTADT Freut euch des lebens (Nägeli) Passed and issued on 73007 in the German series 9/20/22 - 10/31/29. (Nov. 1922 supplement)
- 10/19/21 8260 A, B, C As EDUARD MITTELSTADT Jägerlied Passed and issued on 73007 in the German series 9/20/22 - 10/31/29. (Nov. 1922 Supp.)
- 10/24/21 8267 A, B, C Erlkönig (Schubert) Rejected by Cronkite but issued on 82278 in the German catalog section (available to special order) 11/1/22 - 10/31/29. (1923 catalog. There was no supplement listing)
- 10/25/21 8269 A, B, C From the depths Passed changed to Hold. Scheduled for 82273 7/31/22 but cancelled 10/4/22. A limited number of copies were pressed without labels. There is a test of take A on ED840 at the Edison National Historic Site.
- 10/26/21 8270 A, B, C As EDUARD MITTELSTADT Der jäger abschied (Mendelssohn) Passed and issued on 73008 in the German series 9/20/22 - 10/31/29. (Nov. 1922 Supp.)
- 10/28/21 8271 A, B, C Sacrament (love song) Passed changed to hold. Scheduled for release on 82273 7/31/22 but cancelled 10/4/22. A limited number were pressed without labels. There is a test of take B on ED 840 at the Edison National Historic Site.
- 6/14/22 8492 A, B, C As EDUARD MITTELSTADT Im kühlen Keller sitz' ich hier (Old folk song) Passed and issued on 57016 in the German series 1/10/25 - 10/31/29. (Feb. 1925 Supp.)
- 6/28/22 8511 A, B, C As EDUARD MITTELSTADT Hans und Liesel (Woyne) Passed and issued on 73009 in the German series 9/20/22 - 10/31/29 (Nov. 1922 Supp.)
- 6/28/22 8513 A, B, C As EDUARD MITTELSTADT Rosstock, Holderbluh Passed and issued on 73009 in the German series 9/20/22 - 10/31/29 (Nov. 1922 Supp.)
- 3/29/23 8895 A, B, C The mighty deep (Jude) Passed and issued on 82286 4/7/23 - 10/31/29. (May 1923 Supp.)
- 3/29/23 8896 A, B, C Queen of the earth (Pinsuti) Passed and issued on 82286 4/7/23 - 10/31/29. (May 1923 Supp.)
- 6/11/23 9019 A, B, C The ringers (Lohr-Weatherly) (Piano acc. by Baker) Passed and issued on 82296 7/3/23 - 10/31/29. (Aug. 1923 Supp.)
- 6/13/23 9028 A, B, C Long ago in Alcala (Messenger) (Piano acc. by Baker) Passed and issued on 82297 7/25/23 - 10/31/29. (Sept. 1923 Supp.)
- 6/13/23 9029 A, B, C Deep down within the cellar (Fischer) Passed and issued on 82297 7/25/23 - 10/31/29. (Sept. 1923 Supp.)
- 9/19/23 9166 A, B, C As EDWARD ALLEN On a mountain trail in old Virginia
- 10/3/23 9188 A, B, C Drake goes West (Sanderson). Passed and issued on 82314 3/14/24 - 10/31/29. (April 1924)
- 1/15/24 9337 A, B, C Batchelor Joe. Rejected Tests of take A on ED 1231, B on ED 1232 and C on ED 1233 exist at the Edison National Historic Site.
- 2/4/24 9364 A, B, C The Sands o'Dee (Clay) Passed and issued on 82314 3/14/24 - 10/31/29 (April 1924 Supp.)
- 5/29/24 9540 A, B, C Rolling down to Rio Approved but Held. There are tests of take A on ED 1327, B on ED 1328 and C on ED 1325 at the Edison National Historic Site.
- 5/29/24 9541 A, B, C The pretty creature Hold. There are tests of take A on ED 1328, B on ED 1327 and C on ED 1324 at the Edison National Historic Site.
- 9/19/24 9720 A, B, C Morning (With Chorus) Rejected. There are tests of take A on ED 1408, B on ED 1409 and C on ED 1410 at the Edison National Historic Site.
- 12/4/24 9891 A, B, C Dear heart of mine (Hall). Passed and issued on 80877 2/7/27 - 10/31/29 (March 1927 Supp.)
- 12/4/24 9892 A, B, C As EDUARD MITTELSTADT Bummel-Petrus (Werner-Kersten) (With Manhattan Quartet). Passed and issued on 57016 in the German series 1/10/25 - 10/31/29. (Feb. 1925 Supp.)
- 1/31/25 Duet Trial Boheme -- ?? (With Paul Althouse) Forza del Destino ?? (With Paul Althouse) "Tremolo is too terrible. These songs would have no sales whatever. Don't want any more opera songs." -- Edison. "I agree with Mr. Edison." -- Arthur Walsh.
- 2/15/26 10830 A, B, C As EDWARD ALLEN Hold the fort (Bliss) (With Male Chorus). Passed and issued on 80866 3/22/26 - 10/31/29. (May 1926 Supp.)
- 2/15/26 10831 A, B, C As EDWARD ALLEN Pull for the shore (Bliss) (With Mixed Chorus) Passed and issued on 80866 3/22/26 10/31/29. (May 1926 Supp.)
- 4/2/26 10905 A, B, C As EDWARD ALLEN Rounded up in glory (A cowboy spiritual)
- 10/14/26 11247 A, B, C As EDUARD MITTELSTADT Schier dreiszig jahre bist du alt Passed and issued on 57024 in the German series 7/28/27 - 10/31/29. (Spt. 1927 Supp.)
- 10/14/26 11248 A, B, C As EDUARD MITTELSTADT Treue lieb
- 11/24/26 11332 A, B, C As EDWARD ALLEN Trail of dreams Rejected
- 1/3/27 11433 A, B, C Captain Mac' (O'Reilly-Sanderson) Passed and issued on 80877 2/7/27 - 10/31/29. (March 1927 Supp.)
- 6/16/27 11742 A, B, C Out of the deep There are tests of take A on ED 2224 and B on ED 2225 at the Edison National Historic Site.
- 6/16/27 11743 A, B, C As EDUARD MITTELSTADT Der gute kamerad Passed and issued on 57024 7/28/27 - 10/31/29 (Sept. 1927 Supp.)

COUPLINGS

Cylinders

As Edward Allen

3428	Matrix 13911 from Disc Matrix	5902
3441	13931	5891
3519	14069	5993
3570	14127	6235
3675	14265	6455
3768	14381	6462
3852*	14468	6819
3872	14515	6903
4159	14898	7508
4460		8253

As Arthur Middleton

28207	12494	3669
28225	12927	4209
28231		4438
28238	13126	4563
28258	13472	5176
28265	13232	4770
28267	13585	5494
28272	15190	4737
28280	13926	5882
28286	13956	5886
28288	13995	5980
29011	14153	6239
29017		6418
29021		6411
29037		6840
29041		6838
29043		6813
29044	14472	5988
29054		7098
29063		7426
29068	14939	7521
29075	14952	7518

The title appearing on 3852 only appeared as a cylinder.

Disc Recordings

As Edward Allen

50467	5902/ N. Y. Mil. Band	5679
50475	5993/ Geo. W. Ballard	6021
50594	6903/ Lewis James	6877
50762	Bonner 7657/ 7509	
80360	5637/ Vernon Dalhart	5634
80394	5891/ 5908	
80415	Met. 1st set 6256/ 6235	
80445	6455/ Leola Lucey	6401
80454	Marie Tiffany 6492/ 6462	
80467	Leola Lucey 6554/ 6674	
80609	Al. Lindquest 7555/ 7508	
80667	Lewis James 7908/ 8114	
80866	10830/ 10831	
80869	Chas. Harrison 10863/ 8253	

As Arthur Middleton

80532	7098/ Lewis James	7180
80877	11433/ 9891	
82145	Frieda Hampel 6217/ 6239	
82148	5980/ Ralph Errolle	6346
82151	6418/ 6411	
82153	6165/ Miller	5120

82155	5988/ 5882	
82158	Rappold & Lazzari 6361/ 5886	
82175	6842/ 6845	
82185	6813/ 6870	
82191	Case 4925/ 4737	
82193	6864/ 6902	
82198	Hempel 6807/ 4094	
82199	6856/ Alcock 6489	
82203	5332/ Bezazian 7268	
82205	7503/ Teyte 6604	
82207	Case 7262/ 4830	
82217	Verlet & Zentay 4853/ 7426	
82221	7518/ 7504	
82226	7525/ 7521	
82238	Verlet 8062/ 8110	
82241	8078/ 4473	
82248	8117/ 7106	
82257	6840/ 6833	
82262	Case 8217/ 3960	
82266	5787/ 5224	
82268	5490/ 5500	
82273*	8271/ 8269	
82278	Urlus 5496/ 8267	
82280	5191/ Urlus 3610	
82286	8895/ 8896	
82296	9019/ 8247	
82297	9028/ 9029	
82301	3939/ Anita Rio 3991	
82312	4789/ Verlet 3548	
82314	9188/ 9364	
82532	3669/ Exp. talk 4035	
82534	3746/ Exp. talk 3752	
82534	4149/ Exp. talk 3752	
82535	3665/ Exp. talk 3808	
82538	3723/ Exp. talk 3981	
82538	4435/ Exp. talk 3981	
82540	3763/ Exp. talk 4013	
82545	3909/ Exp. talk 4322	
82546+	4259/ Exp. talk 4471	
82557	Laurenti 6381/ 6253	
82562	4770/ Hempel 6223	
82563	4593/ Hempel 6628	
82573	4783/ Rappold & Parvis 6265	
83037=	4473/ Zenatello 4947	
83041	3733/ Rappold 3987	
83042	4438/ Heinrich 4300	
83045	4209/ Heinrich 4594	
83046	4563/ Heinrich & Williamson 4202	
83048	4593/ Exp. talk 4812	
83053	4560/ Exp. talk 4814	
83058	4783/ Exp. talk 4973	
83063	Rappold 4934/ 4250	
83065	Verlet & Lazzari 4712/ 5176	
83067	Heinrich 5212/ 5204	
83069	5177/ Exp. talk 5458	
83071	5494/ Case 5578	
84001	5629/ Exp. talk 5730	

As Eduard Mittelstadt

57016	8492/ 9892	
57024	11743/ 11247	
73002	8124/ 8123	
73003	8138/ 8137	
73007	8260/ 8259	
73008	8270/ Urlus 4623	
73009	8511/ 8512	

\* Not issued but approx. 70+ samples pressed.

+ Not issued

= Not issued on 83037.

# Sylvester Ahola

by Oliver Steele Lane

(Reprinted from The Shellac Stack, with the permission of the author.)

Sylvester Ahola started with a makeshift bugle. When he was 8, he made a bugle by fitting a metal funnel to the end of a piece of garden hose. "I could play a tune on it, so my parents bought me a cornet," said Ahola who went on to play in 50 orchestras, jazz bands and swing groups during the musical career he began with a homemade bugle. Now 78, Ahola, who lives in Gloucester, Massachusetts, has played with Paul Robeson, Bing Crosby, Stanley Holloway, Paul Specht, Lou Breeze and Vincent Lopez. Ahola has also played on more than 2000 records.

After attending local schools, he went to Salem to play in Frank Ward's Orchestra. He played in the ballrooms and dance halls all over New England in the 1920's. His musical interest and background came largely from his Finnish heritage. The Finnish Jazz Federation has just published an album called "The Best of Sylvester Ahola" as a tribute to a great artist.

Ahola joined the Ruby Newman Band in Boston after three years at trumpet school. He used to play in the Hotel Buckminster when it was an especially nice place. His first big engagement came in 1926 when Paul Specht hired him as a trumpet player in Specht's London Orchestra. When that orchestra disbanded in 1928, Bert Ambrose hired Ahola as first trumpet. He recorded there for three years.

After working in London, he recorded and did radio shows, played in various jazz bands and orchestras. His style is varied, and includes classical, jazz, blues and folk. He played a trumpet obligato for Paul Robeson when he sang "Mighty Lak a Rose." He has just one copy of that record.

Saima, Ahola's wife of 53 years, says he is a business trumpet player. He worked hard. He was serious about his work and wanted to get it done. He is an idealist. During his long career, he has assembled a sizable collection of trumpets, horns, phonographs, radios and records. He has operated a "ham" radio station for more than 50 years in Gloucester and still does. His station's call letters are W1PU.

Most of his trumpets sit on the grand piano in his living room, where he still likes to belt out a Dixieland tune. Reluctant to stop playing, he can anytime pick up a homemade horn, put it to his mustachioed lips and trill out a short ditty.

Edison Diamond Disc fans can hear Sylvester Ahola playing on the following records by the Golden Gate Orchestra: "Lonely Eyes" (51960), "Look at the World and Smile" (51970) and "Crazy Words—Crazy Tune" (51975). The final number also appeared as Blue Amberol 5325.

## Club & Society News

Barry Kasindorf writes that he has been talking about starting some kind of a loose group of record and phonograph collectors for southern New England and Boston area. He has met about 7 people in his area through happenstance, but feels there are many more. He would be glad to work as co-ordinator for a new group in that area. Readers are urged to contact him at 22 Orchard Street, Newton, Mass. 02158.

The New England Society for the Preservation of Recorded Sound (a group based in Northern New England) held a meeting in Rockland, Maine on August first to coincide with the Rockland Lobster Festival. Following a pleasant boat ride and a delicious lobster supper, the members settled down for their mid-summer meeting. Host Jim Phillips had suggested each member bring a record by a black person, or a white person imitating a black person, to play for the group. This vast category resulted in quite a variety, ranging from Arthur Collins to Charley Case to the "Jelly Whippers" on Herwin. The next meeting will be held in Conway, N.H., on September 12. Members will be requested to bring a record that has something to do with railroads - a topic which has some interest for the host. Interested parties may obtain more information by contacting the GRAPHIC editor.

The Association for Recorded Sound Collections (ARSC) recently awarded two grants during its 15th annual conference in Chapel Hill, North Carolina. Under its newly established Research Grants Program, Tom Owen of New York and Peter Hesbacher of Philadelphia each received \$100 toward current research project expenses.

Owen, an engineer in the Rodgers and Hammerstein Archives of Recorded Sound, prepared slides and other materials for recent presentation to the Audio Engineering Society describing his work in audio restoration and transfer technology using the most advanced methods for preserving and retrieving the sound of historically significant records in archival storage.

Hesbacher, an assistant professor of sociology at the University of Pennsylvania, obtained a set of popularity charts published in music industry trade papers in order to compare popular music single records as indicated by three different types of charts.

ARSC is a non-profit organization serving the interests of record collectors, discographers, dealers, archivists, and librarians. It encourages the preservation of historic recordings, research into the development of the industry, and awareness of the importance of recorded sound in our cultural heritage. ARSC research grants of up to \$100 are given to members of the association who need funds to pursue research in fields encompassed by the aims of the organization. Deadlines for applications are April 1 and October 1 each year. Members may apply by submitting a summary of their projects accompanied by samples if appropriate and indication of publication prospects to ARSC, Box 1643, Manassas, Virginia 22110.

## HERE & THERE

Reader Walt Mitchell writes to say that as part of Don Richardson's "The Sounds of Yesterday" weekly program of old-time radio shows, his segment on 78s ("From Horn and Mike") is heard about twice a month for 20 minutes on the average, with occasional special editions of varying lengths. On the weeks when "From Horn and Mike" is heard, he's usually the second feature, presented about a half hour into the two-hour broadcast. The broadcasts are heard on Friday nights beginning at 8:00 on WRVO, the Oswego (New York) public radio station, and on Sunday nights beginning at 9:00 on WWSC in Glens Falls.

Do any of our other readers know of radio programs featuring old recordings which other readers might like to know about? For additional listings, see the last issue of the GRAPHIC.

Walt also passes along the following amusing anecdote: A friend of mine dabbles in collecting 78s. He called me one day to say that he'd discovered some-

body who had a few cylinders to sell; knowing that I had a couple hundred or so, he thought I'd be interested. "What kind are they?" I asked him. His reply: "Blue Anbesol"! When I told him why I was laughing at his response, we both had a good laugh!

Do you have any similarly amusing stories regarding old records and phonographs to share with us?

We have received an enthusiastic report on the status of Ron Dethlefsen's second volume about Edison Blue Amberol Records. Book two will contain a lengthy introductory chapter by Jim Walsh and there will be much new material, as well as Diamond Disc data. Ron has even unearthed information about some "live" cylinders that were made as late as 1925. This volume will be quite large (perhaps as many as 500 pages) and will even include a machine section. Surely it will be worth waiting for!

More about the RADIO label. Joseph Sedlar writes that he has two, similar to those described by Fred Smith, except the copyright date is 1940 on his. Details are as follows:

- 606-A I'm the Guy Who Took a Ship for Myself (Ben Samberg) - Benny Bell, vocal; Frankie "Miggs" Rand and Band
- 606-B Gone But Not Forgotten - same info as above.
- 642-A I Hope They Draft Me Soon (Benny Bell) - Benny Bell, vocal
- 642-B The Alimony Blues (Ben Samberg) - Benny Bell, vocal

And from radio transcription expert Mike Biel comes the following:

The label never had anything to do with radio --it comes under my other great interest, comedy and party records. Benny Samberg is Benny Bell. He, of course, had a label Bell Records in the 1940's with a lot of novelty stuff, especially Jewish, which he mostly did the vocals. He also had other labels and other names. Paul Wynn was the name he did "Shaving Cream" and other party records under, and I forget the name of the label.

As for RADIO records...the ones I have are green. The pressings are like General Records in the 40's. The record I have been looking for, that will tie some pieces together, is a black and gold label, Columbia laminated pressing, with a type of scroll border on it. I wanted to get the data and draw the label for you. I am almost sure it was not either RADIO or Bell records. As for the strange radio speaker on the label mentioned, it is probably not a speaker, but a carbon microphone.

(For details of other RADIO records, referred to above, see out issues no. 35 and 36.)

Ted Fagan wishes to inform any readers who wish to contact him that his address is 1042 Paradise Way, Palo Alto, California 94306. The New York address which we showed with his Victor Alphabet article was only a temporary one.

Tom Hawthorn of Salinas, California, dropped us a note with the following suggestion:

Rust and Debus (Entertainment Discography) list Moran and Mack (Two Black Crows) fairly completely. However, I've turned up some takes

not included, and I'm wondering if any of the GRAPHIC readership might also have additional unlisted takes since the records were so popular.

Not listed in Rust, I have:

- mx. 143602-1 (part 1) Col. 935-D
- mx. 144198-7 (part 3) Col. 1094-D
- mx. 144467-1 & -5 (part 4) Col. 1094-D

John Petty of North Carolina also lists 144199-6 existing as a test pressing in the Library of Congress, as well as several other unpublished items existing, these as test pressings also. Moran and Mack may at first seem to present a very limited discography, but perhaps we should look closer for other takes or sides in test pressings.

As an aid in checking out your Two Black Crows takes, the following is an abbreviated list of all issued takes shown in The Complete Entertainment Discography:

- |              |                 |                    |
|--------------|-----------------|--------------------|
| mx. 143602-3 | (part 1)        | Col. 935-D         |
| mx. 143603-2 | (part 2)        | Col. 935-D         |
| mx. 144198-6 | (part 3)        | Col. 1094-D        |
| mx. 144467-3 | (part 4)        | Col. 1094-D        |
| mx. 144975-3 | (part 5)        | Col. 1198-D        |
| mx. 144976-1 | (part 6)        | Col. 1198-D        |
| mx. 145235-3 | (part 8)        | Col. 1350-D        |
| mx. 145396-2 | (part 7)        | Col. 1350-D        |
| mx. 146958-6 | (Jail, part 1)  | Col. 1560-D        |
| mx. 146970-5 | (Jail, part 2)  | Col. 1560-D        |
| mx. 147458-2 | (Hades, part 1) | Col. 1652-D        |
| mx. 147459-2 | (Hades, part 2) | Col. 1652-D        |
| mx. 148573-1 | (Foolishments)  | Col. 1929-D        |
| mx. 148575-  | (Esau Buck)     | Col. 1929-D        |
| mx. 170334-4 | (A.E.F.)        | Columbia Personal  |
| mx. 98411-3  | (Our Child)     | Col. 50061-D (12") |
| mx. 98413-2  | (Elder Eatmore) | Col. 50061-D (12") |

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by Moran and Mack (Exclusive Columbia Recording Artists)

- |   |                    |
|---|--------------------|
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| Parts 3 and 4.....                          | Record No. 1094D   |
| Parts 5 and 6.....                          | Record No. 1198D   |
| Parts 7 and 8.....                          | Record No. 1350D   |
| Two Black Crows in Hades (2 parts)          |                    |
| .....                                       | Record No. 1652D   |
| Two Black Crows in the Jail House (2 parts) |                    |
| .....                                       | Record No. 1560D   |
| Foolishments.....                           | } Record No. 1929D |
| Esau Buck.....                              |                    |

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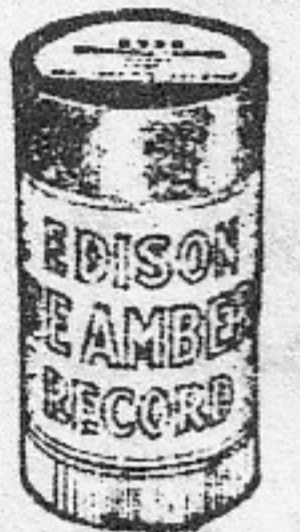
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CASE H---CRUMIT, FRANK  
CASE I---DAY, DORIS  
CASE J---FISHER, EDDIE  
CASE K---GALLI-CURCI (ac)  
CASE L---GODFREY, ARTHUR  
CASE M---GRIFFEN, KEN (or other organ)  
CASE N---INK SPOTS  
CASE O---JORDON, LOUIS  
CASE P---KAUFMAN, IRVING, (or JACK, etc)  
CASE Q---LANE, FRANKIE  
CASE R---LEWIS, TED (ac & el)  
CASE S---MERCER, JOHNNY  
CASE T---MILLS BROTHERS  
CASE U---PADEREWSKI/RACHMONINOFF (ac)  
CASE V---MURRY, BILLY (ac)  
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CASE BB---VICTOR 45000/55000 BLUE (ac)  
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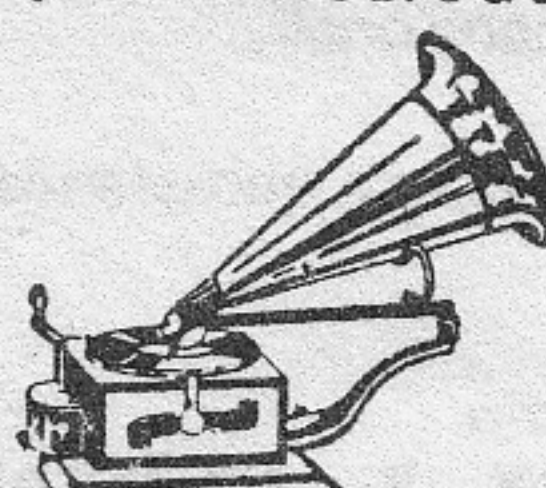
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CASE JJ---CUGAT, X.  
CASE KK---HAWAIIAN MUSIC (ac)  
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CASE NN---JAMES, HARRY  
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2924 Many, Many Years Ago  
2927 Many Times I've Wandered  
DOMINO 323 as Jimmy Cannon; 398 - 399 -  
421 - all as Fred King (control nos. only)  
EMERSON 7174 - 7176 - 7183 - 10842  
FEDERAL 5330 - 5363 - 5365 - 5368  
GREY GULL/ RADIEK 2111  
MARATHON 048 as John Albin  
OLYMPIC 14115 - 14116 - 17113  
ORIOLE 511 (controls only) 260 - 295 - 658 -  
860 - all as Frank Evans; 744 - 770 -  
785 - 813 - 840 - all with Hawaiian  
Serenaders  
PARAMOUNT 33018 - 33025 - 3101  
PATHE 20695 vertical; 32266 - 32273 -  
32277 Lay Down Doggies - 32307 - 32318  
32335 - 32359 - 32361 - 32373  
PERFECT 12345 - 12352 - 12356 Lay Down  
Doggies - 12386 - 12397 - 12414 -  
12438 - 12440 - 12452  
PURITAN 9018 - 9025  
SILVERTONE 2020 - 2165 - 2170 - 2337 -  
2352 - 2363 - 2365 - 2387 - 2393  
TRIANGLE 11262, 11335  
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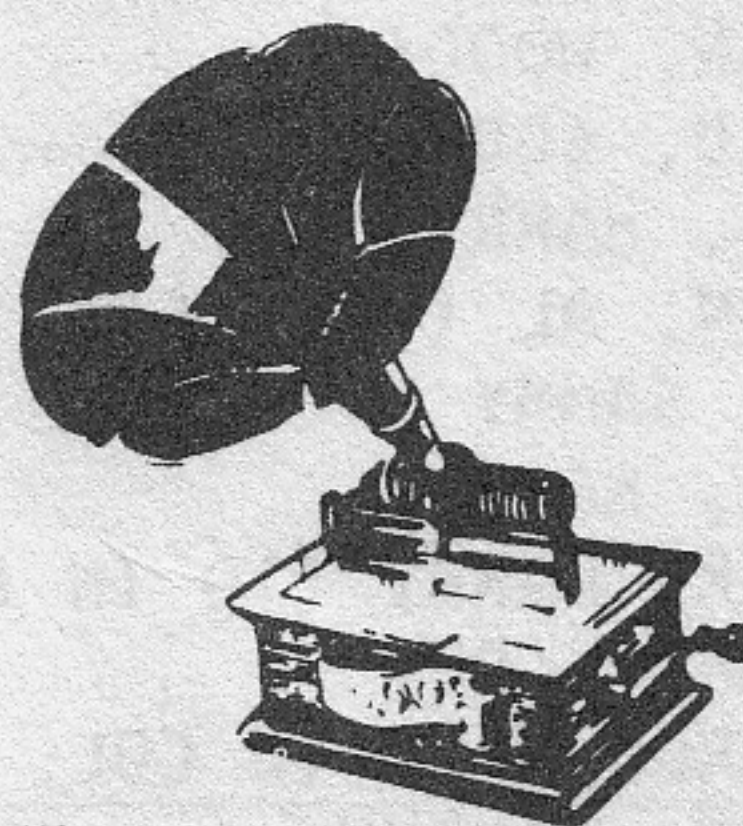
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